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A SURVEY OF THE ACTIVITIES OF MONTANA STATE
UNIVERSITY SCHOOL OF MUSIC GRADUATES

by

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B. M., Montana State University, 1952

Presented in partial fulfillment of the requirements for
the degree of Master of Music

MONTANA STATE UNIVERSITY

1953

Approved by:

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Chairman, Board of Examiners

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Dean, Graduate School

Aug 17 1953
Date

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J. H. C.

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INTRODUCTION

This survey of the Montana State University Music School Graduates has been undertaken to provide firsthand information as to how the graduates feel towards their choice of music as an occupation; how their musical education has been applied to their living; how many have continued educational advancement; as to the financial status reached; and as to their geographical location.

Rousseau said, "There is a period of life when we go back as we advance."¹ This study provides an opportunity for the School of Music to look back and to evaluate its services in the light of the use made of them by its graduates. It provides an opportunity for present and future students to view the field of music through the experiences of others with similar backgrounds. "What is all knowledge but recorded experience?"²

Data for the study was gathered by means of questionnaires sent on April 10, 1953, to the 260 graduates

¹Rousseau, Emile, trans. Kate Louise Roberts ("Hoyt's New Cyclopedia of Practical Quotations"; New York: Grosset & Dunlap, 1940), p. 635.

²Carlyle, "On History," Essays, ibid., p. 420.

of the Montana State University School of Music. Eighty-five graduates did not return questionnaires. Six of these were deceased and nine, having no forwarding address, received no questionnaires. One hundred and seventy-five replies, sixty-eight per cent of the total, were received, sixty-five of which were in answer to a follow-up letter sent out May 20, 1953.

The validity of the sampling is shown by the close correlation between the percentage of men and women graduates and the percentage of returns from men and women. Thirty-one per cent of the graduates were men and 36.5 per cent of the returns were from men. Sixty-nine per cent of the graduates were women and 63.5 per cent of the returns were from women. All references to the graduates are made on the basis of the 175 returns.

The information has been tabulated by use of tables according to distribution, training, professional work, community music, distinctions received, and comments.

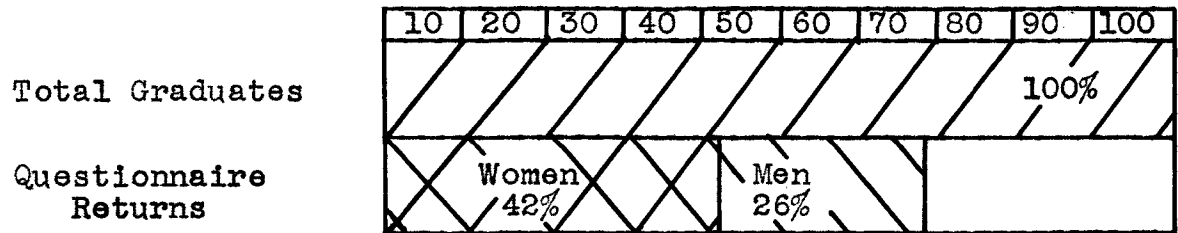
TABLE I

DISTRIBUTION OF GRADUATES AND OF REPLIES
RECEIVED ACCORDING TO CLASS YEAR

Class Year	Graduates	Replies	
		Men	Women
1921	1		
1922			
1923	3		
1924	1		
1925	2		
1926	4		2
1927	8		1
1928	1		1
1929	3		2
1930	6	1	1
Totals	29	1	7
1931	2		2
1932	5	1	1
1933	6	1	3
1934	4		2
1935	8		5
1936	9		3
1937	7	2	3
1938	3		3
1939	11	3	7
1940	14	6	6
Totals	69	13	35
1941	8	1	4
1942	11	2	6
1943	14	4	8
1944	4		2
1945	5	1	2
1946	7		5
1947	14	4	5
1948	17	7	7
1949	24	7	8
1950	17	9	7
Totals	121	35	54
1951	23	12	8
1952	18	6	4

Figure 1

PERCENTAGE OF RETURNS



RESULTS OF THE SURVEY

Distribution

The distribution of the students who came to the University to study music is shown in figures 1 and 2, maps of Montana and the United States. Of the 175 returning questionnaires, 155, or 88.56 per cent, have graduated from high schools in Montana. Sixty-three came from the northwest section, thirty-one from the southwest, thirty-one from the northeast, and thirty from the southeast. Missoula County graduated the highest number, twenty-six.³ Thirteen counties were not represented, one in the northwest, three in the southwest, six in the northeast, and three in the southeast. Eleven states, not including Montana, and one foreign country the Phillipines, were represented with a total of twenty graduates, 11.4 per cent. North Dakota with six was the largest contributor.

The present distribution of the Music School graduates is apparent in figures 3 and 4, maps of Montana and the United States. Montana retained 101 of the graduates, 57.1 per cent. Forty-five were in the northwest section, twenty-one in the southwest, thirteen in the

³Many students come to Missoula for a High School education but have homes elsewhere in Montana.

northeast, twenty-two in the southeast. The largest number of graduates, fifteen, were living in Missoula County in 1953. Twenty-four counties were not represented, two in the northwest section, five in the southwest, ten in the northeast, seven in the southeast. The rest of the United States claimed seventy graduates, countries outside continental United States claimed four. California had the largest number of graduates, nineteen, followed closely by Washington with fifteen. Nineteen other states, Germany, Alaska, Honduras, and Tripoli claimed the remaining forty-one.

One hundred and one of the 175 answered that they were permanently located, fifty-eight that they were not, sixteen that they were undecided. Of the fifty-eight who were not permanently located nine were in the military service.

Eighty-nine graduates left Montana, sixty women and twenty-nine men. Nine subsequently returned, five women and four men. Eleven reasons for leaving were offered.

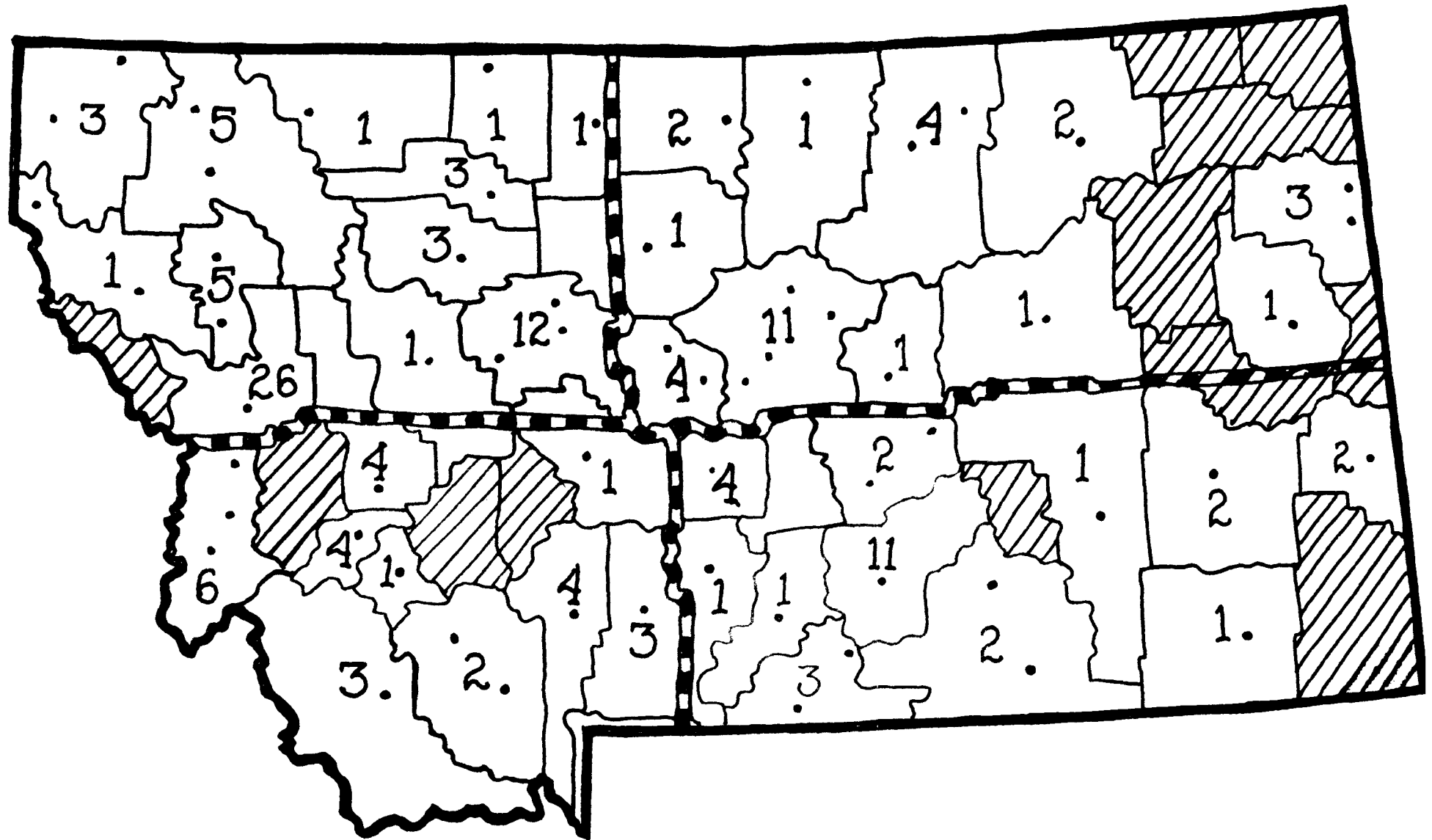
TABLE II

REASONS FOR LEAVING MONTANA

Reasons	Number of Women	Number of Men	Totals
Follow husband	26		26
Opportunity.	13	8	21
Military service	1	10	11
Graduate work.	5	5	10
Better pay	4	4	8
Preferred location	4		4
Wanderlust	2	1	3
Changed occupation	2		2
Health and climate	1	1	2
No job in Montana.	1		1
Family moved	1		1

Figure 2

DISTRIBUTION OF MONTANA HIGH SCHOOLS
REPRESENTED BY MUSIC SCHOOL GRADUATES




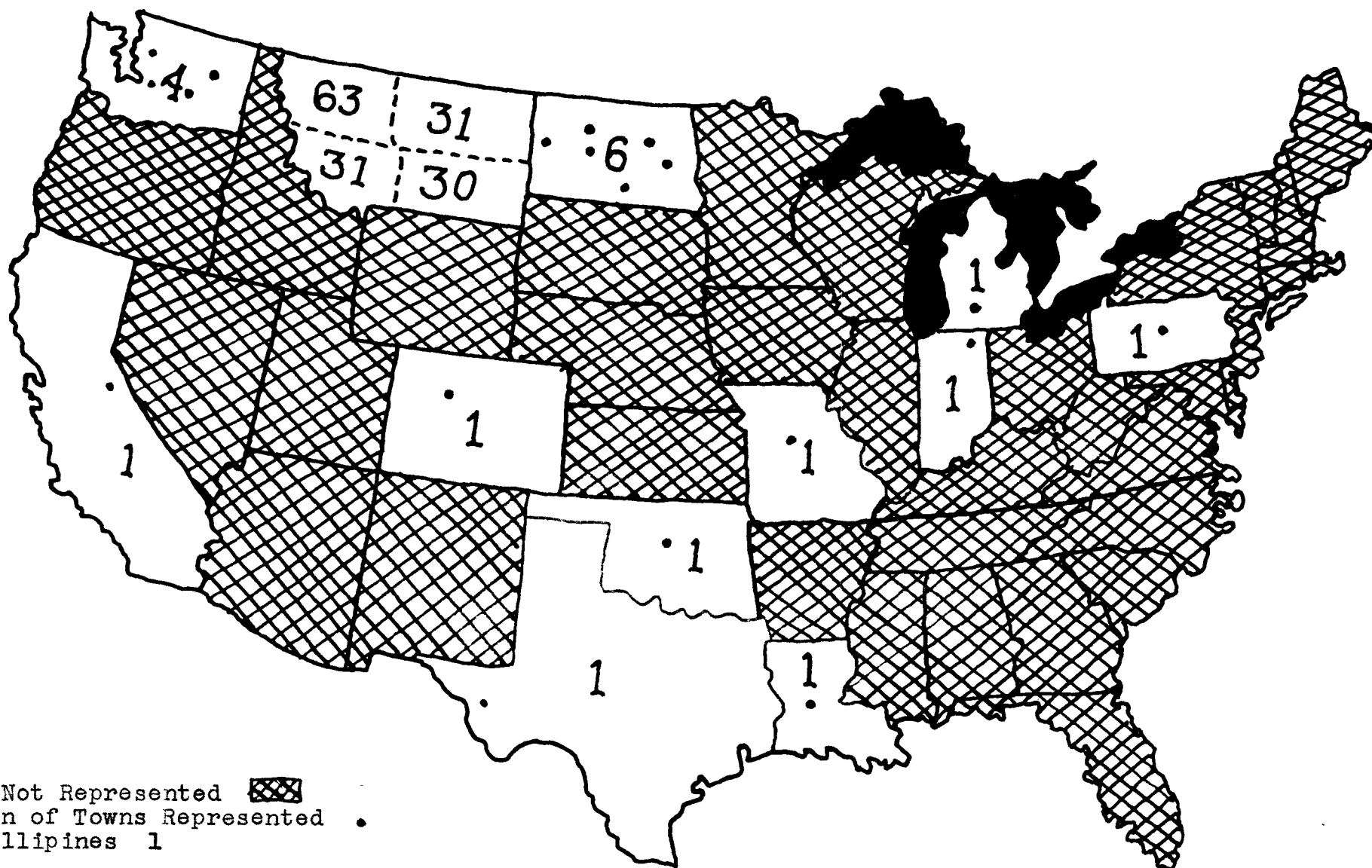
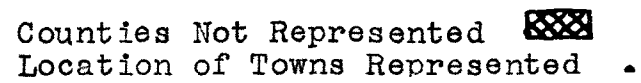
Counties Not Represented 
Location of Towns Represented

Figure 3

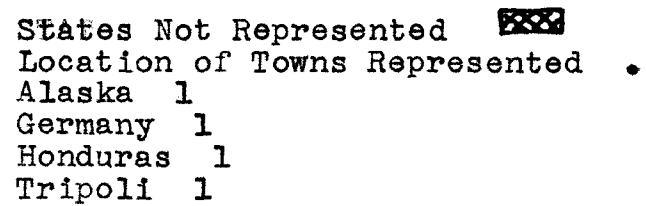
DISTRIBUTION OF ALL HIGH SCHOOLS
REPRESENTED BY MUSIC SCHOOL GRADUATES



PRESENT DISTRIBUTION OF MUSIC
SCHOOL GRADUATES IN MONTANA



PRESENT DISTRIBUTION OF ALL MUSIC SCHOOL GRADUATES



Training

The majority of the graduates of Montana State University School of Music spent four years getting their degrees. A complete analysis of the distribution can be seen in Table III.

TABLE III

YEARS IN ATTENDANCE AT UNIVERSITY

Years in Attendance	Number of Students
2	7
2+	9
3	18
3+	3
4	92
4+	11
5	21
5+	5
6	4
8	1

Major fields of specialization of the graduates are shown in Table IV along with the minor fields which were studied. Piano and voice are the principal majors studied, and violin is next in popularity, followed by trumpet. Eight instruments of the band total thirty-five majors, and the four stringed instruments total twenty-seven majors.

TABLE IV

MAJOR AND MINOR FIELDS OF SPECIALIZATION

Field	Number of Students	
	Major	Minor
Piano	58	52
Voice	49	10
Violin	24	4
Clarinet	11	7
Trumpet	9	2
Trombone	5	7
Organ	5	13
French Horn	4	2
Saxophone	2	2
Flute	2	3
Baritone	1	4
Viola	1	
Cello	1	1
String Bass	1	1
Oboe	1	
Bassoon	1	
Tuba		1
Percussion		1
Instrumental Class. .		61
None		11

The amount of time spent in the study of the major instrument is shown in Table V.

TABLE V

QUARTERS SPENT IN STUDY OF MAJOR INSTRUMENT

Number of Quarters		Number of Students
4	. . . . .	3
5	. . . . .	1
6	. . . . .	13
7	. . . . .	6
8	. . . . .	6
9	. . . . .	9
10	. . . . .	6
11	. . . . .	6
12	. . . . .	8
13	. . . . .	3
14	. . . . .	5
15	. . . . .	17
16	. . . . .	9
17	. . . . .	3
18	. . . . .	3
19	. . . . .	1
22	. . . . .	2
23	. . . . .	1
Not Stated.	. . . . .	13

The amount of time the graduates spent in band, orchestra, or chorus as a major or minor interest varied from one to six years. Fifty-four had no minor interest and for the most part these were chorus majors. Eleven stated no major or minor organizational interest.

TABLE VI

YEARS PARTICIPATED IN UNIVERSITY ORGANIZATIONS
AS A MAJOR OR A MINOR INTEREST

Number of Years		Number of Students	
		Major	Minor
Band	1	2	9
	2	3	5
	3	6	8
	4	35	8
	5	7	1
	6	1	1
Orchestra	1		9
	2	4	8
	3	4	9
	4	20	20
	5	3	1
	6	1	
Chorus	1	3	8
	2	9	5
	3	8	10
	4	52	6
	5	6	2
	6		

Thirty-three of the graduates have earned their masters degrees, sixteen received them at Montana State University, and seventeen out of state. One graduate has earned his Ph.D.

TABLE VII

ADVANCED DEGREES EARNED

Degree	Recipients
Master of Music Education	16
Master of Music	9
Degree not stated	2
Master of Arts	
Spanish	1
Religion.	1
Physical Therapy.	1
Theater	1
Field not stated.	1
Master of Education	1
Ph.D. in Anthropology-Ethnomusicology . .	1

TABLE VIII

INSTITUTIONS WHERE DEGREES WERE EARNED

Institution	Masters	Ph.D.
Montana State University	16	
Northwestern	5	1
Eastman.	4	
University of Washington	1	
Wayne University	1	
San Francisco State.	1	
Cincinnati Conservatory of Music . .	1	
Stanford	1	
University of Indiana.	1	
Denver	1	
Detroit.	1	

Thirty-nine graduates were working toward advanced degrees in 1953. Thirty-six of these expected to receive masters degrees, and three expected to received doctorates.

TABLE IX

DEGREES BEING WORKED TOWARD

Degree	Recipients
Master of Music Education . .	26
Master of Education	3
Master of Music	3
Master of Philosophy.	1
Master of Art	1
Master of Library Science . .	1
Uncertain	1
Ph.D. in Education.	1
Ph.D. undecided	2

TABLE X

INSTITUTIONS WHERE DEGREES ARE BEING EARNED

Institution	Masters	Ph.D.
University of Montana	23	
Eastman	3	
Oregon.	2	
University of Chicago	1	
University of Washington.	1	2
Northwestern.	1	
University of Illinois.	1	
University of Michigan.	1	
Lewis and Clark	1	
W.W.C.E.	1	
Florida	1	
U.C.L.A.		1

Seventeen graduates intended to begin work on advanced degrees at a future date, thirteen working toward masters degrees, and four working toward doctorates. Sixty-five of the graduates were undecided as to advanced study and twenty-five made no comment on the question.

TABLE XI

DEGREES GRADUATES INTEND TO EARN

Degree	Recipients
Master of Music Education . .	11
Master of Musicology.	2
Ph.D. in Musicology	1
Ph.D. in Education.	1
Ph.D. undecided	2

TABLE XII

INSTITUTIONS AT WHICH GRADUATES
INTEND TO EARN DEGREES

Institution	Masters	Ph.D.
University of Montana	5	
Undecided	5	
Northwestern.	1	
Columbia University	1	
University of Southern California .	1	1
University of Oregon.		1
University of Washington.		1
University of Colorado.		1

Fifty-nine graduates have done graduate work not counting toward a degree. This work has been done in fifteen different fields and in twenty-one different locations. Since many named locations rather than schools, Table XIII is not always specific, naming states rather than many small schools. Sixty-six graduates have not continued study after graduation and fifty did not answer the question.

TABLE XIII

GRADUATE WORK NOT COUNTING TOWARD DEGREE

Field	Number of Men	Number of Women
English and Music.	1	1
Philosophy	1	
Speech and Music		1
Elementary Work.		2
Radio and Drama.	1	2
Zoology.	1	
Spanish.		4
Music.	8	18
Education.	2	2
Applied Music.		9
History.		4
Business		1
Certification courses.	2	1
Art.		2
Physical Education		1

TABLE XIV

LOCATION WHERE WORK NOT COUNTING
TOWARD A DEGREE HAS BEEN DONE

Location	Number of Men	Number of Women
Montana	9	16
Eastman	2	1
Washington.	2	10
Columbia.	1	2
Oregon.	1	
University of Michigan.	1	3
Julliard.		2
Colorado.		3
Utah.		2
Texas		1
Chicago		1
California.		4
Waring Choral Company		1
Oklahoma.		1
Arizona		1
Fordham		1
Jordan College of Music		1
Northwestern.		1
U.C.L.A..	1	
Mexico.		1
France.		1

Of the fifty-two men and four women among the graduates who were in military service, thirty-three men and one woman were actively engaged in music during their tour of duty.

TABLE XV

MILITARY SERVICE FOR GRADUATES

	Men	Women
No Military Service	15	103
Military Service.	52	4
Not stated		1

TABLE XVI

MUSICAL EXPERIENCE IN THE SERVICE

	Men	Women
Special Service	5	
Choir Member or Director.	4	
Military Band	23	1
Outside Symphony Work	1	
No musical experience	19	3

In answer to the question "Was your university training adequate for your profession?", fifty-four replied it was adequate, thirty replied that it was not, and eighty-six did not answer at all. Twenty-five of the thirty who did not find the training adequate qualified their statements with one or more of the following: lack of time in four years to take all the subjects desired, lack of individual interest in courses being studied, and change of interests after graduation.

TABLE XVII

ADEQUACY OF TRAINING

Replies	Men	Women
Yes	26	24
No.	13	26
No reply.	30	56

TABLE XVIII

WAS MUSIC PROPER FIELD OF STUDY

Replies	Men	Women
Yes	59	78
No.	4	12
No reply.	1	16

TABLE XIX

FIELDS THAT SHOULD HAVE BEEN STUDIED

Fields Preferred	Number desiring change
Business	4
English.	2
Home Economics	2
Journalism	1
Art.	1
Horse shoeing.	1
Not stated	5

Professional Work

Of the forty graduates who have never taught, eighteen are not qualified to teach in the public schools, nine having Bachelor of Arts degrees and nine having Bachelor of Arts or Bachelor of Music in applied degrees. The remaining twenty-two have Bachelor of Arts or Bachelor of Music in Music Education degrees and are qualified to teach, but have not done so for the following reasons: four men entered military service; four men and eight women preferred other work; six women married immediately following graduation.

TABLE XX

DISTRIBUTION OF GRADUATES NEVER
TEACHING IN PUBLIC SCHOOLS

Degree		Men	Women
B.A. or B.M. in Music Education	No Teaching	6	8
	Private Teaching	2	6
B.A. in Fine Arts	No Teaching	2	6
	Private Teaching		1
B.A. or B.M. in Applied Music	No Teaching		7
	Private Teaching	1	1

One hundred and three graduates have occupations other than music teaching. Forty have never taught, sixty-three have taught but have subsequently left the profession. Three graduates did not answer the question.

TABLE XXI

OCCUPATIONS OTHER THAN MUSIC TEACHING

Occupation	Number Employed
Housewife	57
Military Service.	9
Radio Television.	4
English Teacher in High School. .	4
Music Store	2
Stenographer.	2
Professional Organist	2
Engineer.	1
Rancher	1
Service Station Attendent	1
Business.	1
Librarian	1
Private Secretary	1
Flower Shop	1
Hospital Administrator.	1
Director of Christian Education .	1
Life Insurance Agent.	1
Personal Shopper.	1
Airplane Worker	1
Airline Ticket Agent.	1
Anthropologist-Ethnomusicologist.	1
Civil Service	1
Physical Therapist.	1
Physical Education Teacher. . . .	1
Free lance Drama Coach.	1
Dean of Boys.	1
Composer-Arranger	1

Table XXII does not indicate the fact that many teachers have taught on more than one school level, simultaneously or at different times. The column titled teaching in 1953 refers to the fifty-three per cent of the 135 teachers who taught in 1953; the column have taught refers to the forty-seven per cent who have taught but have subsequently left the profession.

TABLE XXII

NUMBER OF GRADUATES WHO HAVE TAUGHT OR
WERE STILL TEACHING ON VARIOUS SCHOOL
LEVELS AND THEIR POSITIONS

School Level	Teaching in 1953	Have Taught
High School	52	55
Junior High School	44	41
Grade School	45	37
College	7	7
Position in School		
Full time teacher	66	52
Part time teacher	4	7
Substitute teacher	2	4

All but fifteen of the teaching graduates have taught on more than one grade level, as is shown in Table XXIII. In addition to the seven who have indicated college as their only teaching experience, there are twelve graduates whose major teaching experience has been at another level and who have taught college classes as summer instructors or as graduate assistants. All college classes taught by these nineteen graduates are shown in Table XXIV.

TABLE XXIII

DISTRIBUTION OF TEACHERS TEACHING
VARIOUS GRADE LEVELS

Level	Teachers
Senior, Junior High, Grade	58
Senior, Junior High	16
Senior, Grade.	10
Senior	22
Junior High.	5
Junior High, Grade	9
Grade	8
College.	7

TABLE XXIV

COLLEGE COURSES TAUGHT

Course	Teachers
Theory	4
Voice.	2
Piano.	2
Violin	1
Chorus	5
Instruments.	3
Music Appreciation . .	2

The number of graduates who have taught was 135, seventy-eight per cent of the total who returned questionnaire. Table XXV shows that these teachers have been in the profession from one to twenty-six years, with an average of 4.6 years per teacher. The average for women was 4.3 years, and the average for men was 5.1 years.

TABLE XXV

DISTRIBUTION OF YEARS TAUGHT

Years	Men	Women
Uncertain	1	3
1	10	12
2	9	15
3	9	11
4	7	8
5	3	5
6	4	4
7	2	3
8	1	2
9		2
10	1	3
11	3	1
12	1	1
13	2	
14		2
15		2
16	1	
20	2	
26		1

With few exceptions, all teaching graduates have been required to teach academic classes or to direct extra-curricular activities. The questionnaire returns indicated that ten classes or extra curricular activities in music, eight classes outside music, four extra-curricular activities outside music have been taught, and that two non-music positions in the school have been held.

TABLE XXVI

ACADEMIC AND EXTRA-CURRICULAR
ACTIVITIES OF MUSIC TEACHERS

Activity	Number of Teachers
Conducting	1
Music Appreciation	32
Theory	13
General Music.	42
Piano.	1
Voice.	1
Baton Twirlers	6
Operettas.	5
Drum Corps	2
Assembly Programs.	2
Mathematics.	2
Art.	1
Physical Education	4
English.	3
Latin.	1
Business	1
Biology.	1
Journalism	1
Advisor.	17
Dramatics.	6
School Paper	4
Tap Dancing.	1
School Bookkeeper.	1
Principal.	1

Among the graduates, fifty-four had band as a major organizational interest, thirty-two had orchestra, and seventy-eight had chorus. Seventy-nine per cent of the band majors have been able to teach in their field, seventy-three per cent of the chorus majors in theirs, and fifty per cent of the orchestra majors in theirs. Of the eleven graduates who had no major organizational interest, one has taught piano, and one has taught theory, both on the college level.

TABLE XXVII

UNIVERSITY ORGANIZATIONAL INTEREST
RELATED TO TEACHING FIELDS

	Band Majors	Orchestra Majors	Chorus Majors
Field Only	7	2	35
Field in Combination .	36	14	23
Other Fields only . . .	3	9	4
Never taught	8	7	16

TABLE XXVIII

DISTRIBUTION OF ORGANIZATIONS TAUGHT
ACCORDING TO MAJOR ORGANIZATIONAL
INTEREST AT THE UNIVERSITY

	Band Major		Chorus Major		Orchestra Major		Totals
	Men	Women	Men	Women	Men	Women	
Chorus		1	12	23		4	50
Band	6	1			1		8
Orchestra				1		2	3
Band Orchestra Chorus	2	2	2	8	2	6	22
Band Orchestra	5	1	2	1	3	1	13
Chorus Orchestra	1	1				2	4
Chorus Band	10	16	3	10	1	3	43

Of the 135 teachers, sixty-four said that they had charge of supervisional work, seventy-one indicated they had no supervisional duties. Duties for the supervisors included supervision of teachers for eleven, inservice training for eleven, and actual teaching for fifty-five.

TABLE XXIX

NUMBER OF CLASSES TAUGHT BY SUPERVISORS

Classes	Supervisors
1	1
2	2
3	3
5	2
6	8
7	1
8	5
10	2
24	1
34	1
Varied	15
Not stated	14

Seventy-six teachers, forty-four men and thirty-two women, stated that they are on a salary schedule (automatic increment pay raise). Twenty-six teachers, nine men and seventeen women, said they were not. Twelve men and fifty-seven women did not answer the question. Four of the five men with salaries under \$3000 were in military service.

TABLE XXX

PRESENT YEARLY INCOME OF MEN AND
WOMEN IN MUSIC AND OUT OF MUSIC

Salary	Men		Women	
	In Music	Out of Music	In Music	Out of Music
Under \$3000		5	10	4
\$2500				$\frac{1}{2}$
3000			$\frac{1}{2}$	
3250	1		6	4
3500	5	1	5	
3750	12		3	2
4000	5	1	1	3
4250	3	1	1	2
4500	6	1		2
4750	4	1		1
5000	3	2	2	
Over 5000	4	6	2	1
6000				1
10,000		1		
Not stated	2	3	1	56

Two methods have been used to calculate the average present salaries. (A) Salaries listed as under \$3000 and as over \$5000 have been eliminated. (B) A figure of \$2250 has been used for salaries listed as under \$3000 and a figure of \$5500 has been used for salaries listed as over \$5000.

TABLE XXXI

AVERAGE PRESENT SALARIES

	Men			Women			Average
	In Music	Out of Music	Total Men	In Music	Out of Music	Total Women	
Average (A)	\$4089	\$5125	\$4607	\$3805	\$4140	\$3972	\$4289
Average (B)	4221	4428	4324	3300	3845	3572	3948
Average (A) Since 1950	3765	4005	3885	3320	3000	3160	3522
Average (B) Since 1950	3765	2952	3358	3320	3000	3160	3259

TABLE XXXII

SALARY EARNED ON FIRST JOB

Salary	Men	Women	Salary	Men	Women
No reply	5	22	\$2350		1
\$ 200		2	2400	1	5
500		1	2450		1
750		1	2500		3
850		1	2550		1
900		2	2600	1	
950	2		2700	2	3
1000		4	2800	1	4
1050		1	2850	1	
1100	2	4	2900		2
1150	1	2	3000	4	5
1200	3	10	3100	2	2
1250	3		3150	1	
1300		3	3200	7	
1350	1	4	3250	1	4
1400		1	3300	6	1
1450	2	1	3400	3	
1500	1	5	3450	2	1
1650	1		3500	4	
1700		2	3550	1	
1750		1	3600	3	1
1800	1	2	3700	2	
2000		2	4000	1	
2150		1	4250	1	
2200		1	Under 3000	1	1

TABLE XXXIII

AVERAGE SALARY EARNED ON FIRST JOB

	Men	Women	Total
All graduates . . .	.\$2730.32	\$1897.64	\$2313.98
Graduates from 1950	3140.00	3040.00	3090.00

One hundred and eleven graduates answered that they taught private lessons in applied music. Thirty-five taught during school time and ninety-three taught outside of school. Piano was taught by forty-one teachers, strings by twenty-eight, instruments by twenty-eight, and voice by twenty-six. Sixty-two teachers replied that they received extra remuneration for private lessons, eighteen that they received no extra fee, and thirty-one did not indicate.

TABLE XXXIV

NUMBER OF STUDENTS PER TEACHER

Students	Teachers
1	3
2	2
3	8
4	3
5	5
6	1
8	6
9	3
10	9
11	1
12	4
14	2
15	3
18	2
20	5
23	1
25	2
26	1
30	1
35	4
40	2
50	2
60	1
90	1
115	1

Fifty-one graduates stated they were engaged in professional music. Forty-eight of them considered it a side-line to another occupation. Three of them, one man and two women, considered it a vocation. Some of these participated in more than one activity.

TABLE XXXV

PARTICIPATION IN VARIOUS
TYPES PROFESSIONAL MUSIC

	Men	Women
Vocalist	2	2
Television	1	
Composer	4	2
Arranger	9	3
Dance band	32	6
Symphony orchestra . .	4	2
Organist	1	3

Community Music

Thirty-nine men graduates and forty-two women graduates contributed to the musical life of their communities by making an average of eleven personal appearances each year. Sixty-eight teaching graduates contributed to community music by offering their organizations and small ensembles in an average of twenty-one appearances each year. Table XXXVI indicates the dispersion of these appearances for each graduate.

TABLE XXXVI

DISPERSION OF PERSONAL AND GROUP APPEARANCES

Number of Appearances	Personal		Group	Number of Appearances	Personal		Group
	Men	Women			Men	Women	
0	15	17	5	16			1
1		4	1	18			1
2	1	4	2	20	1		7
3	4	2	1	21	1	6	
4	5	2	5	25	2	1	4
5	4	7	5	29			1
6	4	7	4	30			3
7		1	1	35	1		1
8	2		1	40			5
9	1			50	2	1	3
10	3	3	6	60			2
12	4	1	2	90			1
13	1		1	100			1
14	1		1	No reply	13	48	100
15	2	3	8				

One hundred and thirty-one of the graduates have participated in community music. Twenty-two have never participated, twenty-two did not answer the question.

TABLE XXXVII

PARTICIPATION IN COMMUNITY
MUSIC WITH OR WITHOUT PAY

Activity	Men		Women	
	Pay	No Pay	Pay	No Pay
Church Choir				
Director	12	17	11	12
Member		12	2	39
Community Choir				
Director	1	6	2	1
Member		6		9
Other Choral Activities				
Director	1	4		2
Member		8	1	7
City Band				
Director	2	7		1
Member	1	8		6
Other Instrumental Activities				
Director	1	2		
Member	1	8		6
Civic Orchestra				
Director	1	2		
Member	1	6		14
Music Club				
Member		2		17

Distinctions Received

Thirty-five graduates have had distinctions of merit in the music field since graduation, ranging from those on a national scope, such as guest conductor of the Philadelphia Philharmonic Orchestra, to those on the local scene, such as being adjudicator for a district festival. Thirty-eight graduates answered "None" to this question and 102 made no reply.

TABLE XXXVIII

DISTRIBUTION OF DISTINCTIONS

	Men	Women
Radio and Television	1	
Scholarships	8	1
Guest Conductor.	6	
Organization Officer	6	4
Publications	4	2
Honorary Organizations	2	
Who's Who in Music	1	
Music Building Dedication Composer .	1	
Adjudicator.	1	
Contest Winner	1	1
Delegate to I.E.F. National Assembly		1
Divisional Chairman of Theory MENC .		1
MIA Music Director		1
Honorary Degrees		

Comments

One hundred and six graduates did not answer the question, "Was your university training adequate for your profession? If not, what more would you like to have had." Sixty-nine graduates made comments on thirty-two different ideas in four general categories.⁴ Sixteen suggest more work in applied musicianship. Eighty-five desire more work in music education. Four feel the need for broader academic background. Fourteen offer suggestions for curriculum changes that will allow more time for needed courses.

⁴For sample comments see Appendix A.

TABLE XXXIX

COMPILATION OF COMMENTS ON CURRICULUM

Changes Desired	Number of Graduates
Arranging	7
Radio and TV courses.	3
More Theory	2
More work on major instrument	2
More recitals	2
More and better practice teaching	15
More instrumental classes	14
Grade and Junior High courses	11
Specific teaching techniques.	7
Organization literature and materials	5
More conducting	5
More choral training.	4
More percussion	3
Instrumental repair	3
Discipline training	3
More piano for non-pianists	3
Music appreciation techniques	2
More piano teaching courses	2
Strong secondary instrument for applied	1
Administration work	1
More sight singing.	1
Curriculum planning	1
Dramatic presentation work.	1
Coordination of music and teaching.	1
Business courses	2
Languages	1
More outside subjects	1
Five-year music course.	5
Less general education courses.	5
Less theory	2
Less emphasis on counterpoint	2

OBSERVATIONS, CONCLUSIONS, AND RECOMMENDATIONS

A study of the distribution figures indicates that Montana has been losing many of her School of Music graduates to other states. The sixty women who left Montana represent fifty-six per cent, over half, of the women graduates who answered the questionnaire. Actually, of these, only thirty-four per cent left of their own volition, since twenty-two per cent left to follow their husbands. Of the twenty-nine men who left the state, forty-three per cent of men graduates, twenty-eight per cent left voluntarily and fifteen per cent left for military service. Altogether it can be said that thirty per cent, or fifty-three, of the graduates left Montana for reasons other than marriage or military service. Since only eleven per cent came from out of state originally, it is indicated that there has been a nineteen per cent loss, a loss which could be almost eliminated if opportunities were provided for the eighteen per cent of the graduates who stated they left for reasons of employment.

Not quite half of the graduates were still actively engaged in the music profession in 1953. Almost twenty-three per cent never entered the field after graduation. Of the seventy-eight per cent who did, nearly half, forty-five per

cent, have left the field. Of this forty-five per cent, sixty-three per cent left to get married, ten per cent left for military reasons, and twenty-seven per cent left for other occupations. This latter figure seems reassuringly small when it is realized that it represents only thirteen per cent of all the 135 graduates who have taught.

Only nine per cent of the graduates who were no longer employed in music took no part in any music of a public nature. Three per cent took part in music in the military service, and the other eighty-eight per cent participated in one or more forms of music with sixty-five per cent of them in community music, thirty-five per cent in private teaching, and eighteen per cent in professional music.

Two-thirds of those who answered the question "Was your University training adequate to your profession?" answered that it was, although nearly all commented on curriculum changes which would have made teaching easier for them.⁵ It is significant that many of the curriculum changes suggested by the graduates have been anticipated by the School of Music in revised courses of study.

Marriage has been the greatest deterrent to graduate study for women. Only fourteen per cent of the married women have earned advanced degrees, many of which were earned before marriage; only eleven per cent expressed intentions

⁵For sample comments see Appendix A.

of earning advanced degrees. Seventy-five per cent of the married women stated that they had no intentions of doing graduate work.

Only nine per cent of the graduates felt that music was not the proper field for them. It is probable that through more careful counseling these sixteen individuals could have been steered into more suitable fields. It may be that a coordinated system of counseling would enable the undergraduate to see more clearly his objectives and needs and permit him to utilize the services of the School of Music more efficiently.

APPENDIX A

COMMENTS

"My university training for my profession was as good as is obtainable I believe--the University of Montana does as well as any and perhaps better than most colleges in the matter of training. There have been certain glaring weaknesses that seem to be common in music curricula. First and foremost there was not enough practical training in such things as instrumental and choral directing and in specific techniques and procedures in teaching general music classes especially on the junior and senior high school levels. . . . As to music education methods--for the most part these are presented in the form of glittering generalities which in no wise prepare one for the actual running of a general music class. . . ."

"A more practical approach to teaching music education students what and how to teach, the philosophy and psychology of music, and the application in music teaching of what was learned musically other than music education, all this at different maturation levels."

"Feel that music education was one of the wisest investments I could have made--it's invaluable in radio industry, especially to those who are in any way connected with programming have two regrets have since felt that the Italian language should have been a part of curriculum piano work should have been required for voice major for full time of work at school."

"I would like to have picked up some experience in choral and instrumental arranging The training I received in ear training, sight singing, dictation have proved invaluable to me in working with choral music."

"The University must train teachers as salesmen--master salesmen My biggest suggestion is a course on the fundamentals of acoustics."

"A year of 'in-service' training corresponding to a doctor's internship seems the only answer."

"More emphasis should be placed on the various instruments everyone should know how to arrange more emphasis on the actual high school situation I can appreciate counterpoint and it is a wonderful study, however, I think a little impractical I maintain that a person gets out of school what he puts into it."

"Needed one quarter of percussion More training in strings with some specific suggestions as to how to set up and teach a string program Procedures, materials, selling public time could be taken from a course like counterpoint which though necessary and useful in the field of composing, arranging, etc., doesn't seem to me to be nearly so important in helping one do the actual job of teaching really the best and basic solution is to require five years for a BM degree."

"I feel a lack of broad education in the fields outside of music not from the standpoint of my work but in general dealings with my fellow teachers. "

"No four year music school training given by any school, anywhere, could possibly be adequate to prepare a music teacher for any given position during the first few years of teaching."

"It seems to me that the music schools in general retain such inflexibility as to discourage any student who has ideas and ambitions which vary even slightly from the prescribed course of action, a course often visualized many years ago and only slightly changed since. Nor is it a realistic viewpoint. The student is trained to go out into the musical world only to perpetuate what he has learned, not to be a musical leader in the sense of challenging his community Of radio cue music, movie music, musical comedy, radio arranging, he is totally ignorant; yet it is precisely in these fields that he is more than likely to have to work his concentration in music has left him almost totally ignorant of any other subject We as musicologists, are shamed by our lack of knowledge of the social matrix in which our music functions, by our lack of historic perspective on our music, and by our ignorance of the music of other peoples."

"Too much formal training in music theory. A definite need exists for a practical course in instrument repair Much more experience is needed in conducting and score-reading. Instruments in class courses should be for third and fourth year study for retention purposes."

"I wish that I had had training in discipline. I believe also that more actual experience with Junior High boys' voices would be very beneficial."

"The instrumental classes and conducting should be offered in the junior or senior year so that you retain more of it."

"Junior High music seems to stick in my mind as the weak point in the school music curriculum it would be well if in school we could have 'heard' the changing boy's voice."

"While I thoroughly enjoyed applied voice, without a Masters it doesn't have job value except in a limited way and in a related field."

"I found it difficult to get a job with a knowledge of only one instrument. I think applied music majors should be encouraged (or perhaps forced) to learn (well enough to teach) another instrument or voice. It is very difficult to find positions which call for instruction of one instrument alone, even with an advanced degree."

"I needed more help in curriculum planning for small unbalanced groups in small schools where programming permits athletics, journalism and art to compete for the same hour."

"Sometimes I felt that we had dealt with too many 'ideal' situations at school. No bands without any trumpets or cornets, etc."

"I don't blame the administration, etc., 'tis just the fact I was too young to realize what it was all about."

"I do not regret having taken any of the courses in the music school, as I believe that a wide variety of musical experience makes one a better musician, and helps to improve one's capacities as a teacher. I do think we must realize that a graduate of the music school is not, after four years there, equipped to settle down to teach with no further music study I found the Music School's methods courses much more valuable than those of my minor fields in actual teaching."

"I have always felt an acute need for a course in materials, instruction in where to look for them more practical work, e.g., business courses."

"I would like to have had more training in how to teach piano."

"I felt a definite need for more training in staging operettas--fundamental dramatic technique, make-up, etc. . . ."

"I have had enough musical training to make me realize I have only skimmed the surface and there is no end to the studying."

APPENDIX B

Missoula, Montana
April 10, 1953

Dear Mrs. _____:

Do you know that you are one of 260 students who have graduated from the Montana State University School of Music since 1921? And do you know that though our school has grown considerably, your class graduated **four more** than the 18 of the class of 1952?

This information is available to me at the University. Only you, however, can give me that personal data which will make my survey a success.

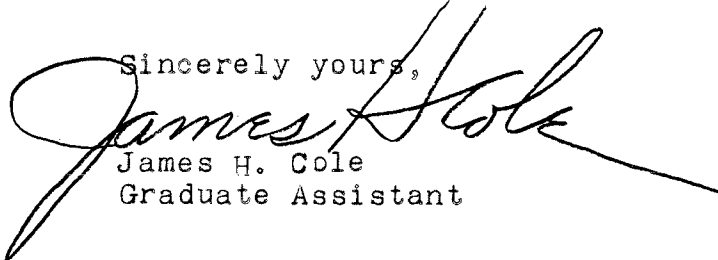
Dr. Richman, Dean of the Music School, made this observation, "If a business man didn't have a follow-up of his customers his business would suffer. So it is with education."

In the hope that such a survey will prove helpful to our future musical program, I am doing a follow-up on the graduates of the University School of Music, and will need information on distribution, occupation, income, adequacy of school preparation, participation in community music, reasons for leaving the music field, advanced study and plans for advanced study, and recognition for achievement.

The material gathered will be strictly confidential and the data will be used for comparison on charts and graphs. I will appreciate your answering all questions, but please feel free to omit any that you wish.

I hope this comes at a convenient time for you. Your cooperation is greatly appreciated. I will be only too happy to inform you of the results of the survey if you so desire.

Sincerely yours,



James H. Cole
Graduate Assistant

QUESTIONNAIRE

- I
1. From what high school did you graduate? _____
 2. Your present address? _____
 3. Are you permanently located? _____
 4. For what reason did you leave Montana? _____
 5. For how long a time were you (have you been) regularly employed in music? _____

- II
1. Are (were) you a public school music teacher teaching: High school____, Jr. high school____, Grade school____, College____, Full time____, Part time____, Substitute____.

2. Please indicate with a (✓) what subjects you are (were) teaching:

	Sr. Jr. Gr. Col	Sr. Jr. Gr. Col.
	Hi. Hi. Sch.	Hi. Hi. Sch.

Beginners band				Girls Glee				
Intermediate band				Boys Glee				
Advanced band				Mixed Chorus				
Instrumental classes				A'Cappella				
String classes				Music Apprec				
Intermediate strings				Gen. Music				
Advanced orchestra				Theory				

Extra curricular (advisor, etc.) _____

3. Do (did) you supervise public school music?____ Do (did) your supervision duties include actual teaching?____ How many classes?____ Inservice training?____ Other duties?_____
4. Do (did) you teach privately?____ On school time?____ Outside school?____ How many students do you have in voice____, strings____, piano____, instruments____? Approximate income from private teaching_____.
5. Are (were) you a "professional musician"? i.e. Composer____, Arranger____, Dance band player____, Symphony orchestra player____, Concert artist____, Other_____
6. If not a "professional musician" or teacher what is your present profession?____
Reasons for leaving the music field_____

- III 1. How many years spent at Montana State University? _____
Degree(s) _____ When _____
Advanced degrees received _____ Where _____ When _____
Adv. degree being worked toward _____ Where _____ When do
you expect to receive it? _____ Do you intend to begin work on an
advanced degree? _____ Where _____ When _____
What field? _____.
2. Field of specialization (voice, violin, etc.) _____
How many quarters did you study major instrument? _____
3. Minor instruments studied and how long _____

4. How many years did you participate in bands? _____ orch. _____ chorus _____
5. Were you in the armed forces? _____ What musical experiences
did you have in the armed forces? _____
6. Have you taken graduate or advanced work not counting toward a
degree? _____ What field _____ Where _____ When _____
7. Honorary degree(s) received _____ Where _____ When _____
8. Was your university training adequate for your profession?
If not, what more would you like to have had? (use back of
paper for criticism and comments concerning curriculum and
administration of School of Music)
9. Do you feel music has been the proper field for you? _____
If not, what should you have studied? _____
- IV 1. Check your present yearly income. Under \$3000 _____ 3250 _____ 3500 _____
3750 _____ 4000 _____ 4250 _____ 4500 _____ 4750 _____ 5000 _____ over _____
2. What was your income your first year out of college? _____
3. Are you on a salary schedule (automatic increment pay raise) _____
- V 1. Do you participate in community music? _____ (Check activities
participated in and circle one you are paid for). Church choir
director _____ member _____, Community choral director _____, member _____,
Other choral activities (name) _____
City band director _____ member _____, Other instrumental activities
(name) _____
Civic orchestra director _____ member _____, Music clubs _____
2. How many personal performances do you make each year (approx) _____
How many appearances do your school groups make each year
(approx.) _____.
- VI 1. Have you received any distinctions, i.e., guest conductor _____
scholarships _____, officer of state or national
organizations _____
publications _____
other distinctions _____

APPENDIX C

MONTANA STATE UNIVERSITY

MUSIC DEPARTMENT

Missoula, Montana

Dear

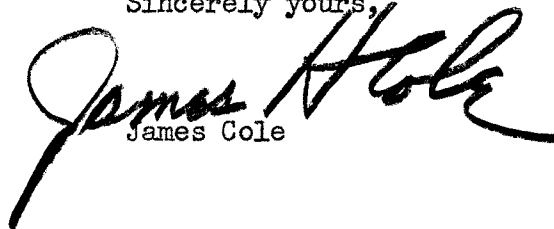
I am sending you this reminder in hopes that you will find time to answer.

Those who have answered have had some excellent ideas concerning our educational system. As a matter of fact, all of their answers have proved enlightening.

I have an 80% return so far. Will you help to make it 100%?

If you have already sent the questionnaire, please disregard this letter and accept my thanks.

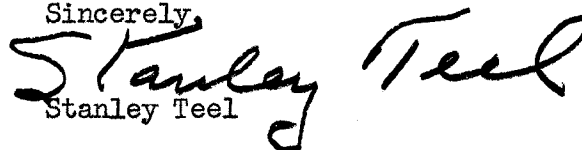
Sincerely yours,


James Cole

Dear Friend:

Jim has been working very hard on this project, and we on the music staff feel that so far he has done a fine job. However, only you can make this completely successful. All of us will appreciate it very much if you will complete and return his questionnaire.

Sincerely,


Stanley Teel